

**Tender for the provision of creative media content for a 13-minute immersive multi-screen audio-visual narrative experience for the audiovisual centre that will be set-up within the cultural and religious tourism experience at St Dominic's Priory in Rabat**

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## **CLARIFICATIONS**

### **Clarification No. 1**

#### Minutes of the Clarification Meeting

The clarification meeting was held on 4 June 2019 as indicated in the tender document. The following clarifications were issued:

##### **1.1 SCRIPT & LOCATION FILMING:**

- There is already a detailed script shot by shot. The production house will be provided with a script including voice-over and a shot list which will include the duration. It will also include an indication of sounds and reference shots.
- The nature of the shots should be of a certain calibre. There are about 10 drone shots to include certain angles. A trackway finder to give an immersive feeling of flight may be needed. A hall in the priory, will be used to display this short production where there will be a setup of six projections with three views (left, right and front). The existing windows will be blacked out to block any natural light. The drones should give a continuous immersive feeling, so the narrative has been scripted to fit the technology.
- The drone will be ideally set to film from the top and the sky can be inserted in the post-production stage.
- The shots will be taken internally at the Priory. There is the option of combining the drone with gimble, but this can be discussed during planning sessions. It will be challenging to use droning as the GPS signal may not be maintained within the walls of the priory. The production company must have access to a gimble, crane or tracks to mount the camera when and if necessary.

##### **1.2 PHOTOGRAPHY & CONTENT**

- There will be no need to take fresh photography.
- The concept revolves around the reconstruction of the paintings of Fra Angelico. The idea is to recreate a Sistine Chapel made from the paintings of Fra Angelico. There will be no need for creation of content but manipulation of content.

### 1.3 SOUND DESIGN

- The producers will provide a selection of professional voice-overs, music and sound effects. The production house will then discuss and choose together with the contracting authority.

### 1.4 POST-PRODUCTION

- It has been noted that the post-production stage is the most laborious. It was highlighted that when it comes to editing the production house must be confident that a complete product can be delivered giving equal attention to detail and quality. Once the editing is completed the material is exported and then simulated. The fine-tuning and sound design will be done together with the contracting authority.

### 1.5 MUSIC

- There will be no need for original pieces but it is important to always keep in mind the nature of the project. The script will include the sound effects and the type of music that should be used. For example, if people are walking into the church - we start to visualize people – Gregorian music.
- The instruments are not pre-determined and although the script is not fluid it does not restrict the composer. The music selection needs to compliment and enhanced the narrative. The contracting authority will discuss the music element in more detail as the project develops.
- The voice/s must not compete with the music. It is important that the spiritual experience is transmitted to the audience even though they may not be religious. The message that will be delivered is specific although charismatic. It is important to offer an immersive experience. This is not just a documentary, but needs to go a step further, more profound. Striking the right balance is of ultimate importance.

### 1.6 BUDGET

- The content creation was given a lot of thought and time so as to keep the production costs realistic and within limits.
- It is important that the equipment and sources (music, voice-overs etc) mentioned are taken into account when budgeting.